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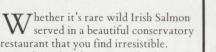
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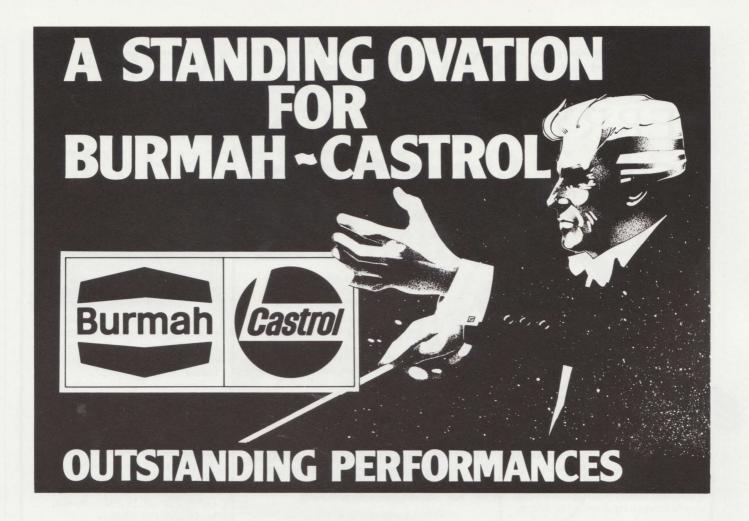
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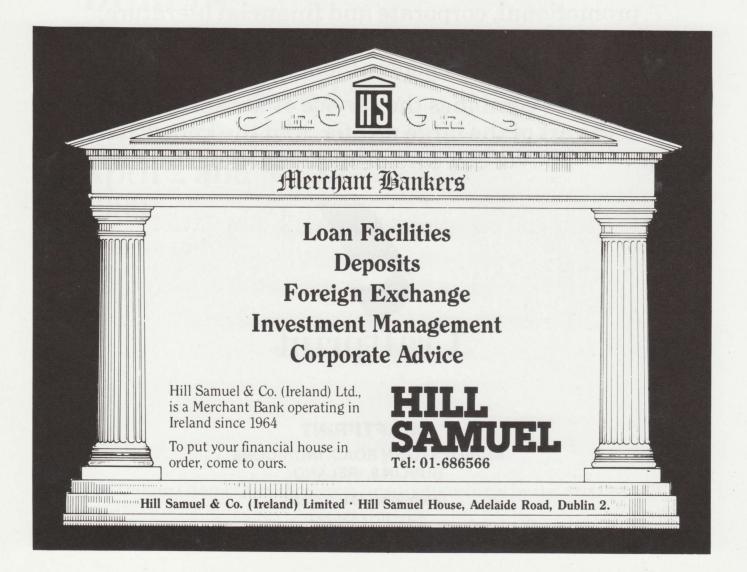
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# OPERA AND CONCERTS IN THE NATIONAL CONCERT HALL, DUBLIN

March 27, 28 and 31 and April 2 and 3 1989

The Dublin Grand Opera Society is financially assisted by the Arts Council



# A NIGHT IN VIENNA

with

DELLA JONES (mezzo soprano)

ALAN OPIE (baritone)

JOHN O'FLYNN (compère)

and

THE RTE SYMPHONY

**ORCHESTRA** 

(Leader: Audrey Collins)

conducted by

ALBERT ROSEN

March 27 and April 2 1989 at 8.00 p.m.



Jetzt trink ma noch a Flascherl Wein, Hollodero! Es müss ja not die letzte sein, Hollodero! Und ist das gar, gibts kein Geniern, Hollolodero! So tun wir noch mal repertiern, no soch mal repetiern!

Let's have another bottle of wine, Hollodero!
And that won't be the last in line!
Hollodero!
And if it is, then what care I?
Hollodero!
Let's have another bottle of wine And sing it one more time!
(Viennese popular song)

#### **PART ONE**

1.	Overture, Die Fledermaus	Johann Strauss
2.	Gräfin MaritzaLuck is a Golden Dream	Emmerich Kálmán Della Jones
3.	The Gipsy Princess Ladies up on stage	Emmerich Kálmán Alan Opie
4.	Roses from the South	Johann Strauss
5.		Oscar Straus
	Saison d'Amour Je ne suis pas que l'on pense Je t'aime	Della Jones
6.	The Merry Widow Danilo's Song	Franz Lehár
7.	Annen Polka	Johann Strauss
8.	The Gipsy Princess The Swallow Duet	Della Jones and Alan Opie
9.	?????	?????
10.	Emperor Waltz	Johann Strauss

INTERVAL OF TWENTY FIVE MINUTES

#### PART TWO

11.	Overture, Light Cavalry	Franz von Suppé
12.	Gräfin Maritza Er Komm Zigany	mmerich Kálmán Alan Opie
13.	Der Obersteiger Sei nicht bos	Carl Zeller Della Jones
14.	Gold and Silver Waltz	Franz Lehár
15.	Der Vogelhandler Schenkt man sich Rosen im Tirol	
16.	The Gipsy Princess Ex Girls are the thing	mmerich Kálmán Alan Opie
17.	Tritsch Tratsch Polka	Johann Strauss
18.	The Merry WidowVilja	Franz Lehár Della Jones
19.	The Merry Widow  A Waltz Duet	Della Jones and Alan Opie
20.	??????	?????
21.	The Blue Danube Waltz	Johann Strauss

CHRISTOPHER: How far is Vienna, Mr Weinberl?

WEINBERL: It's a long way, Christopher.

CHRISTOPHER: How large is Vienna, Mr. Weinberl?

WEINBERL: It is very large, Christopher.

CHRISTOPHER: Will there be women, Mr Weinberl?

WEINBERL: Beautiful women, Christopher.

CHRISTOPHER: How old are the women in Vienna, Mr Weinberl?

WEINBERL: Twenty-two Christopher.

CHRISTOPHER: How does one meet them, Mr. Weinberl?

They promenade in packs, with parasols and gloves up to here. They consort with cosmopolitan men-of-the-world in fashionable cafes. WEINBERL:

CHRISTOPHER: I have read that they are often kept, Mr Weinberl.

WEINBERL: Kept for *what*, Christopher?

CHRISTOPHER: That's what always puzzled me.

WEINBERL: Vienna, Christopher, is the place to find out ... Look!

(THEY ARE LOOKING OUT OVER VIENNA)

CHRISTOPHER: (Impressed) It's just like you said...

WEINBERL: (Enchanted) It is, isn't it?

(TOM STOPPARD: On the Razzle, 1980 (Adapted from Einen Jux

will er sich machen by Johann Nestroy, 1843))



use to talk a service and a service

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#### Vincenzo Bellini

# NORMA

Lyric Tragedy in Two Acts

Text by Felice Romani

28 and 31 March and 3 April 1989 at 7.30 p.m.



Donzelli Grisi Pasta from (Belini 1980).

#### Vincenzo Bellini (1801-1835)

## **NORMA**

Conductor: Roderick Brydon

Director: Michael McCaffery

Designer: Ulderico Manani

Chorus Master: Jonathan Webb

Lighting: Sean J. Burke

Norma, High Priestess of the Druids	Suzanne Murphy
Oroveso, her father	Giancarlo Boldrini
Adalgisa, a priestess	Angela Feeney
Clotilde, Norma's companion	Marie Walshe
Pollione, Roman Pro-Consul in Gaul	Osvaldo di Pianduni
Flavio, his centurion	Paul McCann
Norma's Children	Sean Graham
	Christopher Pritchard

Assistant Conductor Jonathan Webb: Repetiteur Steven Naylor

The Dublin Grand Opera Society Chorus
The Radio Telefis Eireann Symphony Orchestra

(Leader: Fionnuala Hunt)

The edition used for these performances of NORMA follows Bellini's original intention of having two sopranos in the roles of Norma and Adalgisa. The composer's original ending to the Guerra chorus is performed for the first time in Dublin in a realisation from Bellini's autograph made by Jonathan Webb.

#### **NORMA**

#### Synopsis

Act One

roveso, Warrior-Priest of the Gauls, assembles the enemies of Rome in the Sacred Wood of the Druids. They are waiting for Norma, High Priestess of the Moon Goddess, to let them have signs that will favour a rebellion against the occupying forces. So far, Norma has always urged peace and has instructed them to wait rather than wage war. The Druids retire to the hills to watch the heavens

and await the rising of the moon.

The Roman Pro-Consul Pollione appears with his centurion, Flavio. Pollione pours out his new and passionate love for a young priestess, Adalgisa and announces that he will take her to Rome as his wife. Flavio is appalled: Pollione already has a mistress in Gaul who has borne his children — the High Priestess Norma, who has betrayed her vows and her people for the love of her greatest enemy. Pollione refutes Flavio's criticism and, hearing the Druids greeting the new moon, denounces their barbarity. Gaul will be smashed, its temples burned and Adalgisa rescued from her heathen countrymen.

The Druids appear with Oroveso. The risen moon bodes well and they anticipate that Norma will sanction their rebellion now. Norma appears with her attendants but immediately rebukes the Gauls for their profane and bloodthirsty cries. Oroveso demands that she give the signal so that their oppression might be ended but she silences him. She knows more of these things than he does. In a dream she has learned that Rome will fall, but not at the hands of Gaul. Its own vice and corruption will bring about its end. In a prayer, she invokes the Goddess of Chastity to bring all to a state of peace — secretly, of course, protecting her enemy lover in the meantime. The Gauls express their frustration at the postponement of their campaign and pray for an early release from tyranny: Norma expresses her frustration at Pollione's long absence from her bed and prays for his immediate return.

The ceremony ends and Adalgisa is left alone at the altar. She is filled with remorse for her broken vows and prays that the Goddess will help her to return to the Temple and to live without Pollione. He arrives and attempts to make love to her but when she turns him away, he becomes angry, calling her heartless and treacherous. She relents and Pollione extracts from her a promise to return that night when they will elope together.

Norma is alone, save for her children. She wishes she did not have them as it seems more certain, with every hour that passes, that their father has abandoned them. Clotlide, her servant, berates her for a lack of motherly feeling. A noise is heard and the children are concealed. Adalgisa enters, terrified. She has come to ask Norma to release her from the vows of the cult and to let her marry her lover. Norma listens to the young girl's account of her wooing and falling in love and recalls the powerful wooing of Pollione when she herself broke her vows. Adalgisa confides that her lover is a Roman and not a Gaul. Still Norma does not realise that she is facing her rival; Pollione appears. Norma understands the truth at once and a fierce struggle ensues, both women attacking Pollione for his faithlessness and cruelty. From the hills, the Druids call Norma to the temple and the Priestess swears vengeance against Pollione and destruction of him and any new love he takes.



A view of the moon, John Russell, 1795.

#### Act Two

Left alone, Norma considers her position. Abandoned by her lover and unfaithful to her people and her vows, her only option seems to be suicide. The image of their father, her children revolt her now. She decides to murder them and then Pollione. Her motherly feelings overwhelm her, however, and she relents. Norma calls for Adalgisa and the novice is admitted. Norma wants only Pollione and persuades Adalgisa that she should give him up. Adalgisa is appalled at Norma's apparent misery and desperation and relents. She agrees to meet Pollione for the last time and to break with him. Triumphant, Norma retires to await her lover's return to her.

Oroveso and his followers meet at night. There is still no progress and the campaign cannot go forward. The night before battle, they gather to wait their opportunity.



The Artist moved by the grandeur of ancient ruins. H. Fuseli, 1777.

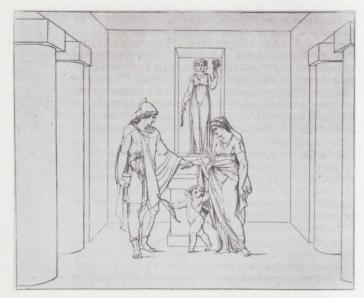


Illustration from *Les Argonautes*, A. J. Carstens, 1799.

Norma anxiously awaits news from Adalgisa that she has left Pollione. Clotilde appears to report that Adalgisa has failed in her request to Pollione. He has insisted that she accompany him and, unable to do so, she has returned to the temple as a celibate. Norma's anger now breaks out. She calls the Gauls to war and together they pray for victory against the Romans, imagining their downfall. Their hymns are interrupted by a sound from the temple. A Roman has intruded and been taken prisoner. It is Pollione, who is now brought forward. She sees her old lover again and is moved to pity. She offers a replacement sacrifice — a virgin who has violated her temple vows. Oroveso and the Druids demand the victim's name. Norma confesses that it is she and, pledging her children to her father's care, prepares for death.

She begins to mount the sacrificial pyre and Pollione joins her, suddenly aware of the love that he has put at risk. They die together amidst confusion and anger.



Not strings, an ambulance that skids round other traffic, carrying kids, killed like MEDEA's.

Some mother, some deserted wife kills her kids with a kitchen knife here, today!
When you read the press reviews of what you're seeing she'll be news and not a play.

MOM KILLS KIDS reads New York Post and that "Mom" 's MEDEA's ghost still unfulfilled.
As long as things go on like this without a sex-war armistice kids will be killed.

Not costumes and old myths of Greece; the Argonauts and Golden Fleece — Manhatten! Infanticide begins to grow and in the female crime bureau files fatten.

As the sex war's still being fought which sex does a myth support? you should be asking.
What male propaganda lurks behind most operatic works that Music's masking?

Beneath *all* Greek mythology are struggles between HE and SHE that we're still waging. If every quiet suburban wife dissatisfied with married life is MEDEA, raging

(TONY HARRISON: MEDEA: A Sex-War Opera (1985))

They divided society into three groups. The druids, who were learned priests, shamans and judges; the military aristocracy, who were the power holders and the heroes; and the free men, who were farmers and owned cattle. Both men and women were thought to be immensely brave in battle. Diordorus Ciculus wrote that the Celtic women were not only like their men in their great stature (the Celts were exceptionally tall and well-built), but that they were also their equals in courage. Women were honoured in Celtic Society and lived in an equal way with men. A strict legal code ensured that women could inherit property and name and title were taken from the mother and not the father. They could marry whom they pleased and could claim damages if molested. They took their place in battle beside the men.

(ANNE BANCROFT: ORIGINS OF THE SACRED)

The druids officiate at the worship of gods, officiate at public and private sacrifices and give rulings on all religious questions ... Many present themselves of their own accord to become students of druidism ... It is said that these students have to memorise a great number of verses, so many that some spend twenty years or more at their studies ... A lesson they take particular pains to inculcate is that the soul does not perish but after death passes from one body to another; they think this is an incentive to bravery because it teaches men to disregard the terrors of death. (CAESAR: The Conquest of Gaul)

The enemy army was ranged alongside the shore like a forest of weapons and soldiers among which women ran ceaselessly about like furies, shrieking imprecations, with black robes and dishevelled hair and torches in their hands. All around stood druids with their hands raised to the sky howling wild curses. At this sight, our soldiers were gripped with fear. (TACITUS: The Agricola and the Germania)

#### THE CELTS

The Celts are terrifying in appearance, with deepsounding and very harsh voices ... they wear a striking kind of clothing — tunics dyed and stained in various colours and trousers, which they call bracae and they wear striped cloaks picked out with a variegated small check pattern. Their armour includes man-sized shields, decorated in individual fashion ... on their heads they wear bronze helmets ... To the frankness and high-spiritedness of their temperament must be added the traits of childish boastfulness and love of decoration. They wear ornaments of gold, torcs on their necks, and bracelets on their arms and wrists, while people of high rank wear dyed garments bespinkled with gold. (POSEIDONIUS)

A Snake Goddess from Knossos, c. 2000 BC.



#### D.G.O.S. CHORUS

Chorus Master: Jonathan Webb

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Dorothy Allen Stella Byrne Dympna Carney Anne Deegan Colette Delahunt Maura Devine Patricia Finnegan Kathryn Fitzgerald Eimear Forde Noreen Hanratty Mona Jeacle Carmel Jennings Colette Johnston Fidelma Kelly Dorothy Kenny Una Kinirons Cecily Lynch Marie Mackey Alice Moffat Sheila Moloney Mary Moriarty Maureen McDonnell Pauline McHugh Joan O'Farrell

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Vanessa Caminiti
Gordon McKay
Joan Miley
Carlos Assa Munt
Keith Packer
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Arthur Nachstern
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Salvatore Allegra		George F. Handel		Camille Saint-Saëns	
Ave Maria	1959	Messiah	1942	Samson and Delilah	1942, 1979
	1962	Messian	17/2		
Medico Suo Malgrado	1902	E II . II II II I			
M:-11 XM D-16-		Engelbert Humperdinck	1040 1000	Bedrich Smetana	Motor Tolland
Michael W. Balfe	10.12	Hänsel and Gretel	1942, 1982	The Bartered Bride	1953, 1976
The Bohemian Girl	1943				
		L. Janacek		Johann Strauss	
Ludwig van Beethoven	1051 1000	Jenufa	1973	Die Fledermaus	1962, 1984
Fidelio	1954, 1980			Der Zigeunerbaron	1964
		Ruggiero Leoncavallo		Dei Zigeunerbaron	1707
Vincenzo Bellini		I Pagliacci	1941, 1973		
La Sonnambula	1960, 1963			Richard Strauss	
Norma	1955, 1989	Piatra Massagni		Der Rosenkavalier	1964, 1984
I Puritani	1975	Pietro Mascagni L'Amico Fritz	1952		
				Ambusias Thomas	
Georges Bizet		Cavalleria Rusticana	1941, 1973	Ambroise Thomas	10// 1075
Carmen	1941, 1985			Mignon	1966, 1975
Les Pêcheurs de Perles	1964, 1987	Jules Massenet			
		Manon	1952, 1980	Peter I. Tchaikovsky	
<b>Gustave Charpentier</b>		Werther	1967, 1977	Eugene Onegin	1969, 1985
Louise	1979			The Queen of Spades	1972
		Wolfgang Amadeus Moz	art		
Francesco Cilea		Così Fan Tutte	1950, 1984		
Adriana Lecouvreur	1967, 1980	Don Giovanni	1943, 1988	Giuseppe Verdi	
Adriana Eccouvicai	1707,1700	Idomeneo	1956	Aida	1942, 1984
Domenico Cimarosa		Il Seraglio	1949, 1964	Un Ballo in Maschera	1949, 1981
Il Matrimonio Segreto	1961	Le Nozze di Figaro	1942, 1973	Don Carlo	1950, 1985
II Mattillollio Segreto	1701	Le Nozze di Figaro	1712, 1717	Ernani	1965, 1976
Claude Debuggy		T 000 1 1		Falstaff	1960, 1977
Claude Debussy	1948	Jacques Offenbach	10.15 1050	La Forza del Destino	1951, 1973
Pelléas et Mélisande	1948	Tales of Hoffman	1945, 1979	Macbeth	1963, 1985
6				Nabucco	1962, 1986
Gaetano Donizetti	1050 1007	Amilcare Ponchielli		Otello	1946, 1981
Don Pasquale	1952, 1987	La Gioconda	1944, 1984	Rigoletto	1941, 1987
L'Elisir d'Amore	1958, 1987			Simon Boccanegra	1956, 1974
La Favorita	1942, 1982	Giacomo Puccini		La Traviata	1941, 1986
La Figlia del Reggimento		La Bohème	1941, 1987	Il Trovatore	1941, 1988
Lucia di Lammermoor	1955, 1984	Gianni Schicchi	1962		
		Madama Butterfly	1942, 1986		
Friedrich von Flotow		Manon Lescaut	1958, 1983	Gerard Victory	10.00
Martha	1982	Suor Angelica	1962	Music Hath Mischief	1968
		Tosca	1941, 1988		
Umberto Giordano		Turandot	1957, 1986	Richard Wagner	
Andrea Chénier	1957, 1983	Turandot	1997, 1900	The Flying Dutchman	1946, 1964
Fedora	1959			Lohengrin	1971, 1983
		Licinio Refice	1051	Tannhäuser	1943, 1977
Christoph W. Gluck		Cecilia	1954	Tristan und Isolde	1953, 1964
Orfeo ed Euridice	1960, 1986			Die Walküre	1955, 1964
	12000	Gioacchino Rossini		Die walkule	1770
Charles F. Gounod		Il Barbiere di Sivglia	1942, 1985		
Faust	1941, 1980	Le Cenerentola	1972, 1979	Ermanno Wolf-Ferrari	
Roméo et Juliette	1945	L'Italiana in Algieri	1978	Il Segreto di Susanna	1956
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